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ORIENTATION, FINDING AND DEVELOPING IDEAS, RHETORIC OF THE SENTENCE, DICTION--RHETORIC CURRICULUM I, STUDENT VERSION.

KITZHABER, ALBERT
RQR60230 UNIVERSITY OF OREGON, EUGENE

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REPORTED HERE WAS A STUDY GUIDE FOR STUDENT USE. THE GUIDE WAS DEVELOPED FOR A SEVENTH-GRADE RHETORIC CURRICULUM. SUGGESTED ACTIVITIES WERE PRESENTED FOR--(1) AN ORIENTATION UNIT TO MAKE STUDENTS AWARE OF LANGUAGE PURPOSE, (2) A UNIT ON FINDING AND DEVELOPING IDEAS, (3) A UNIT ON THE RHETORIC OF THE SENTENCE, AND (4) A UNIT ON DICTION. AN ACCOMPANYING GUIDE WAS ALSO PREPARED FOR TEACHER USE (ED 010 131). (WN)

OREGON CURRICULUM STUDY CENTER

ORIENTATION
FINDING AND DEVELOPING IDEAS
RHETORIC OF THE SENTENCE
DICTION

Rhetoric Curriculum I
Student Version

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

This volume contains the following units:

ORIENTATION

FINDING AND DEVELOPING IDEAS

RHETORIC OF THE SENTENCE

DICTION

PARLIAMENTARY PROCEDURE

OREGON CURRICULUM STUDY CENTER

ORIENTATION UNIT

Rhetoric Curriculum I

Student Version

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Student Version

INTRODUCTION

In the class discussions about language, you have learned about the many varieties of American English and the many choices open to speakers of the language, depending of course upon the circumstances. You are also aware that other languages besides English exist in the world. You may now be taking a foreign language in school, and perhaps many of you know someone who speaks more than one language. If you have ever been curious enough to look up the subject of language in an encyclopedia, you may have come across a language map of the world. On this map you may have noted the many varieties of language spoken on the several continents and islands inhabited by man. The fact is that language exists wherever man is found because it is language that makes it possible for man to live and work with his fellow human beings. Without language, man would find it almost impossible to communicate, to let his fellow human beings know what he thought or what he wanted or what he would like them to do. He could of course reach out and grab someone or hit him on the head with a club to persuade him to do something--but how could he then explain what he wanted done, even if it wasn't any more complicated than going over the next hill and bringing back the hind quarter of a bear that had just been killed?

LESSON 1

Have you ever stopped to consider what purposes you have in using language? When you were very young you could let your parents know what you wanted and how you felt only be gestures, cries, or gurgles. As time went by, you learned day by day the words and sentences used by your family group, and daily your power grew to influence others, to express your feelings and ideas. How are you using language now? What can it do for you? What has it done for you? Have you by this time discovered that the way you use it has some effect on what results you achieve? Think about these questions for awhile and then make a list of situations in which you have used language for a certain purpose. Your list might begin like this:

I HAVE USED LANGUAGE

To try to get my parents to let me do something

To let someone know I am glad to see him

To prove I had a good reason for doing what I did

To . . .

After you have made your lists, your teacher will probably allow you to share your ideas. You may want to compile a class list of all the different situations you and your classmates have suggested.

ASSIGNMENT FOR WRITING

Think about all the purposes for using language that you and your classmates have found. Can you remember clearly an occasion when you used language for one of these purposes? For example, when was the last time you tried to persuade your parents to let you do something? What did you want to do? What did you say? What did your parents say? Were you successful in your efforts? Or perhaps you can remember a time when you tried to let someone know you were glad to see him. What was the occasion? What did you say? Did your friend understand the feeling you were trying to express?

Select the situation you remember most vividly and write a brief account of it. Be prepared to read your composition to the class.

LESSON 2

In the writing assignment you have just completed, you shared with your classmates an experience in which you used language to accomplish some purpose you had in mind. Now think for a little while to see if you can remember any particular time when you failed in your attempt to use language to accomplish a purpose. What were the circumstances? Was your purpose a good and reasonable one? For example, you didn't mean to spill your ice cream down the back of that girl's neck on the picnic that time. But when you set out to apologize, you only made the matter worse. Or, perhaps you tried to explain to someone invited to your home how he might arrive there--and he phoned an hour later from the other side of town where he had been looking in vain for your house. You may have tried to comfort a friend for failing to win something--a game, a prize, an A in math--and the friend became very annoyed with you because he thought you were making fun of him. Yet your intentions were so good!

What went wrong in these situations? Why are people and their intentions sometimes misunderstood? Can you recall any instances when what you had to say was not understood? What did you say? What did you mean to say? Why did your listener fail to understand what you said although he heard every word? Why did he think you meant something else? Could you have said it differently?

EXERCISE

Here are some examples of situations where the use of language might create a problem.

a. John shares a room with his brother Fred. Fred comes in, looks around, then says, "Someone has taken my book." (If Fred says, "I can't find my book," will this change the situation? How?)

b. Helen says to Mary, "Sally is going and so I'm not going." Helen really means that she won't need to go <u>because</u> Sally is going. What may Mary think Helen is saying?

c. Tom goes to Bob's house. Bob's dog is lying outside and Tom greets him, "Hi, you old flea hound." Bob's mother overhears and says indignantly, "He doesn't have fleas!" Tom is a little surprised because he calls his own dog a flea hound, and it doesn't have fleas either.

d. Joan says, "I don't want to go to the party and besides I have a headache." Is this the same as saying, "I don't want to go to a party because I have a headache"?

Can you think of a situation where what you or someone else said created a problem? Be prepared to tell the class about the incident. Try to report accurately what the situation was and what was said.

LESSON 3

The two previous lessons have called attention to the effect language has on people. In this assignment you are asked to listen closely to your own and to other people's use of language and to write down some examples. You may record examples of statements that you felt were just right or of statements that seemed to fail in doing what the speaker wanted them to do. On each of the next five days try to find at least one example. Make your record in the form of a short composition about each incident. Write a brief statement of the situation. (Who was there? Where were they? What happened? What was said?) If you take notes at the time you hear the remark or remarks, you will find it easier to write your composition later.

After you have written your account, go over it carefully to make sure you have said what you wanted to say. Correct any errors you find in spelling and punctuation. Then make a neat copy to bring to class on the day set by your teacher. On that day you will probably be asked to read at least one of your examples to your classmates.

A LOOK AHEAD

You probably know by now that your work in English for the next six years will be in three areas: Language, Literature, and Rhetoric. You have no doubt also noticed on the title page of this unit the word <u>Rhetoric</u> and you may have been wondering what you were going to study in Rhetoric.

So far in this unit you have been thinking about how language and people go together. You know that you write so that someone else may read, you speak so that someone else may hear. You have also been talking about the many purposes for which you use language. You have been reminded, too, that sometimes you can make language do something for you and that sometimes you fail in your efforts to use it. You have probably realized how wonderful it would be if you could always make language do what you want it to do. That is what the lessons in Rhetoric will try to teach you: to use words so that they have the effect you want them to have.

OREGON CURRICULUM STUDY CENTER

FINDING AND DEVELOPING IDEAS

Rhetoric Curriculum I

Student Version

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FINDING AND DEVELOPING IDEAS: PART I

SO GOOD TO REMEMBER

MY DOG

My three brothers and I once had a dog. He was real strong. When he got in a fight he would never give up. Our relatives thought we should give him up because he was a disgrace to the family. We wouldn't give him up because he was really a good dog.

Swimming was his favorite sport, but he liked to tote things home too. He also liked to try jumping over high walls. We sometimes had to stop him from doing this because he would never give up on anything.

On the day he died he came home looking as if he had been beaten by someone. He was ready to die but he didn't give up and fought off death until my brother came home. He wanted us all there, and he didn't give up until we were.

QUESTIONS FOR STUDY

1. Select sentences and single words from the essay that help the reader understand the outstanding characteristics of the dog's personality.

2. Point out the sentences in which the author tells of his feelings for the dog.

3. Did the author's description make you feel that his dog was unusual and particularly worth knowing about?

SUGGESTIONS FOR WRITING

1. Does the essay about the dog remind you of a pet you have had or of an animal you have known or seen?

2. Close your eyes and let your mind drift until you remember something your pet or some other animal has done. When you think of one thing the animal has done, does that remind you of other things? Does what the animal did remind you of what the animal looked like, or looks like? For instance, does the way he runs remind you that he has short legs, or does his coming home with his coat full of burrs remind you of his long hair? Does what he looks like remind you of other things he did?

When you have thought for a while about what the animal has done and what he looks like, make notes that you can use later to tell the other students in the class what the animal was like.

SNAPSHOT OF A DOG
by James Thurber

James Thurber, who died in 1963, was a well-known American humorist and illustrator. His stories of his unusual family and their amazing experiences are familiar to many people. This piece of writing by Thurber is more serious than most of his work. It is much-loved probably because most readers have had pets which were as dear to them as Rex was to Thurber.

(See passage from Middle Aged Man on a Flying Trapeze by James Thurber, published by Harper and Brothers, 1935, beginning "I ran across a dim photograph" on page 183 and ending "This time he didn't get up" on page 188.)

QUESTIONS FOR STUDY AND SUGGESTIONS FOR WRITING

1. What special details in the essay help us to see what the dog looked like?

2. What details give us a clear picture of the things the dog did?

3. What description or incident do you consider the best in the essay?

4. Did Thurber's essay make you remember other things the animal you made notes about has done? Were you reminded of new details of the animal's appearance?

5. Write down a list of the things about your animal that Thurber's essay made you think of. Then close your eyes again and remember the animal you wrote about. Do you think of new details? Write them down.

6. If you were to write an essay about your animal now, would it be different from the way it would have been after you made your first list? Would the changes give the rest of the class a clearer and more life-like picture of what the animal was like?

EXERCISES

1. If Thurber had been writing about Rex as a school assignment and his teacher had asked him to write themes of not more than 200-300 words, how often could he have written about his dog and had new material each time?

2. What are the outstanding characteristics of the dog that he might have written about in separate assignments?

3. Take one of the sentences listed below and find the details in Thurber's essay that you would use to illustrate it.

a. We once had a bulldog named Rex who used to accomplish many extravagant tasks that my brother and I set for him.

b. We once had a dog named Rex who enjoyed swimming very much.

c. We once had a bulldog named Rex who was a tremendous fighter.

d. Our dog Rex loved to jump.

e. Although very strong and powerful, our bulldog, Rex, had a gentle disposition.

4. If you have time, take the other four sentences from the list above and locate the place in the essay where you find the information to develop them. (Copy each sentence in Question 3 and after it write the first few words of the paragraph in which you find the information you would need.)

QUESTIONS FOR STUDY

1. Select sentences and single words from the essay that help the reader to understand the dog's outstanding characteristics.

2. Point out sentences that show the author's feeling for the dog.

3. Does the essay make you feel that Rex was unusual and particularly worth knowing about?

4. Can you explain how Thurber used details to help us understand Rex's outstanding characteristics? Can you explain how he used details to show us his feeling for Rex? Is there a connection between Thurber's choice of details and our interest in Rex?

5. Thurber was a man who wrote for a living. Why do you think he chose to write about Rex, and why do you think an editor bought the essay?

6. How many years had passed since James Thurber had had Rex for a pet?

7. Why do you think he was able to remember details so clearly?

SUGGESTIONS FOR WRITING

1. Look back over your notes about the animal you know. Did he accomplish extravagant tasks or enjoy swimming; did he love to jump, or was he a tremendous fighter? If he was none of these, what did the animal do that showed the outstanding characteristic of his personality?

2. When you have decided on the animal's outstanding characteristic, go back to your notes and find the details that would help you to explain this characteristic.

3. Stop and remember once more. Did deciding on the animal's outstanding characteristic remind you of other things he did that showed this characteristic, or can you remember details of his appearance that are related to his outstanding characteristic?

4. Write an essay in which you tell the rest of the class about the animal's outstanding characteristic. Could they recognize the animal from your description of his outstanding characteristic?

Have you learned anything about how to find and select material for writing? Has the thinking you have done about this essay helped you to see how you can develop some ideas of your own?

PART II: A NUMBER OF THINGS

From THE ADVENTURES OF TOM SAWYER by Mark Twain

(Mark Twain, the author of Tom Sawyer, lived on the Mississippi River during the impressionable years of his boyhood and early manhood. From his experiences on the great river, he has drawn the material for his most memorable writing. Those who knew him during the period of his greatest literary production claim that Twain wrote Tom Sawyer in order to relive the happy days of his own boyhood. Today, there is hardly a girl or boy who has not heard of some of the experiences of Tom Sawyer.

You may recall the following paragraphs from the book. It is taken from the part where Tom and his friends have run away to establish a pirate stronghold on the Mississippi. After a trip up the river on a raft, "the pirates" have found their destination: an island in the middle of the stream, uninhabited except for wildlife. There the boys have enjoyed a supper of bacon and corn pone before falling asleep by the fire. Now in the early dawn, Tom is awake before the others, enjoying the delights of the stillness and solitude by observing life about him.)

When Tom awoke in the morning, he wondered where he was. He sat up and rubbed his eyes and looked around. Then he comprehended. It was the cool gray dawn, and there was a delicious sense of repose and peace in the deep pervading[1] calm and silence of the woods. Not a leaf stirred; not a sound obtruded[2] upon great Nature's meditation.[3] Beaded dewdrops stood upon the leaves and grasses. A white layer of ashes covered the fire, and a thin blue breath of smoke rose straight into the air. Joe and Huck still slept.

Now, far away in the woods a bird called; another answered; presently the hammering of a woodpecker was heard. Gradually the cool dim gray of the morning whitened, and as gradually sounds multiplied and life manifested[4] itself. The marvel of Nature shaking off sleep and going to work unfolded itself to the musing[5] boy. A little green worm came crawling over a dewy leaf, lifting two-thirds of its body into the air from time to time and "sniffing around," and then proceeding again--for he was measuring Tom said; and when the worm approached him, of its own accord, he sat as still as a stone, with his hopes rising and falling by turns, as the creature still came toward him or seemed inclined to go elsewhere; and when at last it considered a painful movement with its curved body in the air and then came decisively[6] down Tom's leg and

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1. pervading: spreading through every part. 2. obtruded: forced upon. 3. meditation: quiet thought. 4. manifested: showed. 5. musing: thoughtful, dreamy 6. decisively: in a decided manner.

began a journey over him, his whole heart was glad--for that meant that he was going to have a new suit of clothes--without the shadow of a doubt a gaudy piratical uniform. Now a procession of ants appeared, struggled manfully by with a dead spider five times as big as itself in its arms, and lugged it straight up a tree trunk. A brown spotted lady-bug climbed the dizzy heights of a grass blade, and Tom bent down close to it and said, "Lady-bug, lady-bug, fly away home, your house is on fire, your children's alone," and she took wing and went off to see about it--which did not surprise the boy, for he knew of old that this insect was credulous[7] about conflagrations,[8] and he had practised upon its simplicity[9] more than once. A tumblebug came next, heaving sturdily on its ball, and Tom touched the creature to see it shut its legs against its body and pretend to be dead. The birds were fairly rioting by this time. A catbird, the Northern mocker, lit in a tree over Tom's head and trilled out her imitations of her neighbors in a rapture of enjoyment; then a shrill jay swept down, a flash of blue flame, and stopped on a twig almost within the boy's reach, cocked his head to one side and eyed the strangers with a consuming curiosity; a gray squirrel and a big fellow of the "fox" kind came scurrying along sitting up at intervals to inspect and chatter at the boys for the wild things had probably not seen a human being before and scarcely knew whether to be afraid or not. All Nature was wide awake and stirring now; long lances of sunlight pierced down through the dense foliage far and near, and a few butterflies came fluttering upon the scene.

QUESTIONS FOR STUDY

1. What do you see in your mind when you read "The cool dim gray of the morning whitened"? Have you been awake when it was just getting light? Is this a good description?

2. What comes to you mind when you read "Long lances of sunlight pierced down through the dense foliage"? Have you ever been in a forest where sunshine came through the trees?

3. What details does Twain use to make you feel the stillness Tom sensed when he first woke up?

4. What is the first movement Tom notices that breaks the stillness of the morning? Point out the different kinds of movement that Tom notices.

ASSIGNMENTS FOR WRITING

1. Think for a few minutes about the times when you, like Tom, have had an opportunity to take a close look at what was going on around you. We do not have to be out in the woods, as Tom was, to notice the world around us, but we usually have to be alone in order to concentrate and notice sounds, movements, and the details of all those things we ordinarily take for granted. Such times may occur in the woods, at the

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7. credulous: apt to believe anything. 8. conflagration: an extensive fire. 9. simplicity: lack of ability to think or to judge.

ocean, on the street, or, most likely, in your own home or yard or in the classroom. Make a list of the places and times where you have stopped to look and listen. Be specific.

2. Share your list with the rest of the class. If the discussion led you to think of other times and places when you have observed closely, add them to your list.

3. Your teacher will ask you or has already asked you to make at least one observation a day and jot it down in a journal. Bring your journal to class and be prepared to tell the other students about your observations.

A BIRD CAME DOWN THE WALK

by Emily Dickinson

A bird came down the walk:
He did not know I saw;
He bit an angle-worm in halves
And ate the fellow, raw.

And then he drank a dew
From a convenient grass,
And then hopped sidewise to the wall
To let a beetle pass.

HAIKU

The haiku is a short verse form which Japanese poets have been using for over seven hundred years. Today in Japan Haiku writing and reading are popular arts, and about fifty monthly magazines publish haiku regularly. A typical haiku is often a picture of nature which reminds the reader of an experience of his own.

(See passages from Japanese Haiku, published by Peter Pauper Press, 1958. Haiku beginning "Oh do not swat them...." by Issa; "Old dark sleepy pool...." by Basho; "Swallow in the dusk...." by Basho; "Windy winter rain...." by Shisei-Jo; "You stupid scarecrow...." by Yayu; "Dim the grey cow comes...." by Issa; "Crossing it alone...." by Taigi.)

QUESTIONS FOR STUDY

1. Miss Dickinson did not just "see a bird"; she noticed exactly what the bird did. Point out the words Miss Dickinson uses to help us see what the bird did.

2. What senses do these poets appeal to? Be ready to support your answer. Do they appeal to one sense more than the others?

3. In the haiku does the poet give an elaborate description of what he is describing? How many details does the poet use to describe the animal or object he is describing? Point out these details in each poem.

4. Discuss with the class why you think the poet was able to give us such a sharp impression of a fly, a frog, an umbrella, a scarecrow, or a bridge with so few details. Did the poet choose details that show an important characteristic of the animal or object? If so, is this the same thing you tried to do in your first writing assignment when you chose details to show the main characteristic of an animal?

ASSIGNMENT FOR WRITING

1. Take up your journal of observations. Choose the observation that you remember most vividly and make notes on all the details you can remember. Think hard, and pay attention to sounds, movements, colors, textures, and the different parts of the whole, like the feet of the scarecrow and the hands of the fly.

2. Compare the details you have written down with the kinds of details other students in the class thought of. What kinds of details did other students think of that you didn't? Did their suggestions make you think of new details? If so, add them to your list.

3. Now, see if you can choose details as well as a writer of haiku. Choose the one or two details that seem to you to best characterize your subject. Write a descriptive sentence which uses the detail or details you chose. Compare your sentence with those of the other students. Can you decide why some details do a better job of characterizing than others?

THE PHEASANT

by Alexander Pope

See! from the brake[1] the whirring pheasant springs,
And mounts exulting on triumphant wings:
Short is his joy! he feels the fiery wound,
Flutters in blood, and panting beats the ground.
Ah! what avails[2] his glossy varying dyes,
His purple crest, and scarlet-circled eyes,
The vivid green his shining plumes unfold,
His painted wings, and breast that shines with gold.

QUESTIONS FOR STUDY

1. What picture do you see as you read lines 1 and 2?

2. What picture do you see as you read lines 3 and 4?

3. What words and phrases help you to see and hear the pheasant?

4. What is the poet's attitude toward this scene?

5. Point out the words in the poem that make the poet's attitude clear to us.

6. There were many more details about the pheasant that Pope could have showed us, but he chose only some. Do the particular details he chose reveal his attitude? If he had felt differently about the bird, would he have chosen different details? Would a dedicated amateur hunter have chosen the same details Pope chose?

7. Look back at the haiku for a moment. Do words and phrases like "Wringing their thin hands, little / Buzzing friends," "Walking backward," and "Stick-feet" tell us something about the poet's attitude toward what he is describing?

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1. brake: a dense growth of shrubbery
2. avail: to be of use

THE MEADOW MOUSE
by Theodore Roethke

(See selection entitled "The Meadow Mouse" by Theodore Roethke, from The Far Field, 1963 by Beatrice Roethke and reprinted by permission of Doubleday and Company, Inc.)

QUESTIONS FOR STUDY

1. Where did the poet find the mouse?

2. What provision did he make for his housing?

3. What provision did he make for his food?

4. How does the mouse feel about his captivity?

5. What words and phrases allow the reader to see the mouse more clearly?

6. How does the poet hope the mouse feels?

7. What worries the poet after he discovers that the mouse is gone?

8. In what words or phrases does the poet help the reader to see the chief enemies of the mouse?

9. What word or words in Part II best show the poet's feeling for the little mouse?

10. The last four lines seem to have nothing to do with the mouse. Why did the poet add them? Do they tell us anything about his attitude toward the mouse?

11. The poet has given us many details about what the mouse looked like and what he did. How do these details help us to understand the poet's attitude toward the mouse and toward all living creatures?

ASSIGNMENT FOR WRITING

1. Do the details you chose for your haiku-sentence express your attitude toward what you were describing? Test the sentence on the rest of the class. See if they can describe your attitude from the details you chose. Do their comments make you want to change the details in order to make your attitude clearer?

2. Now, beginning with your haiku-sentence, expand your description of what you saw and heard. Think first about how you felt at the time. Can you choose details that will let other people know how you felt? Does deciding how you felt help you to choose the details you want? Does it help you to think of details you hadn't thought of before?

3. After you have finished your description, let the teacher or someone else in the class read it. Then ask him (or her) to describe your attitude. Don't let him answer vaguely that you either liked or didn't like. Insist that he be more specific about your attitude. Perhaps he can tell you things about your attitude that even you hadn't realized.

4. Has this lesson helped you to understand how you can find materials to use in explaining to other people what your attitudes and feelings are?

PART III: ALL IN THE FAMILY

MAMA AND THE GRADUATION PRESENT
by Kathryn Forbes

(This story is a chapter from a book known and loved by millions of Americans, Mama's Bank Account. Kathryn Forbes, whose grandmother was a Norwegian immigrant, has drawn upon family experiences to write her story of a gay, courageous family and their efforts to earn a living. Their struggles never dimmed their belief that somehow everything would turn out all right--and it did. This book became first a best-seller, next a source for a stage play and a radio series, and finally the inspiration for a television series which ran for many years.

In this episode the absence of money is felt, particularly because Papa, as the children affectionately called their father, has just had a siege at the hospital, and the family has financial obligations. In addition to Katrin (the "I" in the story) and her parents, you will meet her little sister, Dagmar, and her older sister, Christine.)

(See selection "Mama and the Graduation Present" from Mama's Bank Account by Kathryn Forbes, 1943, reprinted by permission of Harcourt, Brace & World, Inc., pp. 120-127, beginning with "Winford School had become...." and ending with "...I drank my first cup of coffee."

QUESTIONS FOR STUDY

1. Why was a graduation present important to Katrin?

2. Why was her demand for a graduation present a problem to her family?

3. Why did Katrin have faith that her family would provide a present?

4. Why did Katrin prefer the dresser set to the brooch? Did she change her mind about what she wanted? Point out the incidents in the narrative that give you answers to these questions.

5. Why did Katrin offer to pay Mr. Schiller with work to get the brooch back?

6. Was Katrin a typical girl?

7. Leaving out any consideration of the family's financial standing, do you consider Katrin's parents typical? Be prepared to give reasons for your answer.

A MISERABLE MERRY CHRISTMAS
by Lincoln Steffens

Lincoln Steffens was a small boy living in Sacramento, California in the 1870's when the experience he relates here occurred.

(See selection "A Miserable Merry Christmas" from The Autobiography of Lincoln Steffens, published by Harcourt, Brace & World, Inc., 1931, 1959, beginning "What interested me in our new neighborhood, . . ." and ending "A grownup could hardly have stood it.", pp. 19-23.)

QUESTIONS FOR STUDY

1. You will recall that Katrin in "Mama and the Graduation Present" wanted a graduation present because other girls would receive them. In what way was Lennie's reason for desiring a pony different from Katrin's reason for wanting a graduation present?

2. What hints in the early part of the narrative made you think that Lennie would eventually get the pony?

3. Was the mother entirely in agreement with the father's plan to surprise the boy? Find evidence in the narrative for your answer.

4. How was Lennie partially to blame for his unhappy Christmas?

5. Do you think the father had really planned to have the boy disappointed? Give reasons for your answer.

6. Were the parents also disappointed on Christmas morning? Find evidence in the narrative for your answer.

7. Why did Lennie continue to cry after he had the pony?

8. Was Lennie a typical boy?

9. Compare the mothers in "Mama and the Graduation Present" and "A Miserable Merry Christmas." Compare the fathers in the two narratives. What is it that these parents want most of all for their children?

ASSIGNMENTS FOR SPEAKING AND WRITING

1. Make a list of moments or experiences in your life which you remember most vividly. Make a special effort to recall your earliest experiences as well as more recent ones. Can you remember times when you thought something might happen but were not sure whether it would or not?

2. Be prepared to tell the rest of the class about one of the experiences on your list. Choose one you remember well. When you describe your experience to the class, choose the details that will help them understand how you felt.

3. While you are listening to the experiences of other students, see if their experiences remind you of experiences of your own that you hadn't thought of. If you are reminded of other experiences, add them to your list.

4. Choose one of the experiences on your list that you recall vividly. It may be one you chose to tell the class about, or you may choose another one. This time, however, be sure it is an experience which, like those of Katrin and Lennie, involved thinking something might happen and, then, finding out whether it would or not.

5. Write a brief narrative about the incident that covers both the time when you weren't sure what would happen and the time when you found out.

QUESTIONS FOR STUDY

1. Find the point in "A Miserable Merry Christmas" where we first discover what Lennie wants.

2. Find the point where we first know certainly that Lennie will get his pony.

3. If Steffens had reversed the order of these two points in his narrative, would he have created suspense in the reader's mind? Without suspense would the story have been as interesting to you as it is?

4. How long does Steffens hold us in suspense? How would the effect of the narrative have been different if Steffens had told us that Lennie got his pony immediately after he had told us that Lennie wanted a pony?

5. Does Mrs. Forbes also create suspense in "Mama and the Graduation Present"? Be ready to explain to the rest of the class how she does.

6. Suspense can be created in many ways other than when a child wants a present. It occurs whenever we suspect that something will happen but we cannot be sure whether it will or not or when we cannot be sure exactly how or when it will happen. For example, read the following narrative, and then rearrange it so as to create suspense.

(1) My baby brother Fred used to crawl everywhere. (2) He got his thumb caught in a mousetrap on the back porch and he cried. (3) I comforted him until he stopped crying. (4) I was alone with him and it was my fault. (5) One day mother went to town and told me to keep him away from the back porch because there was a mousetrap there. (6) I got tired of playing with him and started watching TV.

7. Read "Tom's Guardian Angel" and discuss with the class how the student who wrote it created suspense. Find the sentence in the narrative that breaks the suspense.

TOM'S GUARDIAN ANGEL

My brother Tom had a guardian angel. He needed one. As he was the only boy and youngest child in our family, my three sisters and I used him as a guinea pig occasionally. One day, for instance, we decided to try parachute jumping using an umbrella. We were able to go up in the heavens only as far as the garage roof. The feminine members of the team, after considering the fifteen feet from roof to ground, generously decided to allow the only man to jump first. Umbrella in hand, Tom was happily preparing to leap when our mother's shrill scream ended our experiment. Yes, Tom had a guardian angel--our mother.

8. Steffens includes a great deal of detail about what happened to Lennie on Christmas Eve and on Christmas morning before the pony arrived. Does this detail increase the suspense? Because we know more about Lennie are we more interested in whether he gets his pony or not? Why didn't Steffens include details of what Lennie was doing in school or details of his sisters' appearance or daily activities?

9. Look again at "Tom's Guardian Angel." Could details have been added to the narrative that would have increased the suspense and our interest in what might happen to Tom and his sisters? Discuss with the class what kind of details would increase suspense and interest and what kind of details would not.

10. The following is a rewriting of the scene in which Lennie finally gets his pony.

Too much. I fell upon the steps, and having wept before, I broke now into such a flood of tears I was a floating wreck. I cried so hard I did not notice that the man had come back to our house until he told me that he was looking for our house and that the horse he was riding was my Christmas present. My father had told him to deliver it at seven o'clock, but he had been in a hospital because he had been drunk and gotten in a fight. I was so angry and miserable and excited and happy that I rudely made him get off the horse, and I got on and rode away.

Conversation is another kind of detail. Does Steffans' use of conversation in this scene make the scene more vivid and effective? Be prepared to explain why.

11. Write a conversation for "Tom's Guardian Angel" that will make the ending of the story more vivid and interesting. Compare your conversation with those of other students in the class.

WRITING ASSIGNMENT

1. Some of the students in your class will read the narratives they have written. Notice whether they have arranged the narratives so as to create suspense. Could they have added details of description and conversation that would have increased suspense and interest?

2. Rewrite your narrative putting to use what you have learned about creating suspense and interest. Carefully choose details that will increase suspense and interest, but be sure to exclude details that are irrelevant. Try to include a conversation that will help to make the narrative vivid and interesting.

QUESTIONS FOR STUDY

Suspense is one way of creating interest in a narrative; it is not the only way, and it is perhaps the easiest way. You may have noticed that Steffens continues his narrative after the climax (the point at which the suspense is broken) and yet continues to hold our interest. Discuss with the rest of the class how he manages to hold our interest without suspense. Does our interest in Lennie go beyond merely finding out whether he gets a pony or not? Does the fact that this narrative is only one chapter out of an autobiography suggest why Steffens wanted to continue our interest in Lennie after he got his pony?

PART IV: THE STRANGE AND THE WONDERFUL

The following quiz has been constructed to help you recall some of the strange and wonderful stories you may have read during the course of your life. It is not expected that every person will recognize all of the characters and titles listed and be able to associate them with the statements on the right. However, it's fun to try.

In the blank preceding each title or character, write the letter preceding the matching statement.

1. ____Aladdin
2. ____Ben and Me
3. ____The Sorcerer's Apprentice
4. ____Gulliver's Travels
5. ____The Borrowers
6. ____Mary Poppins
7. ____The Great Quillow
8. ____The Twenty-One Balloons
9. ____Puss in Boots
10. ___Dr. Doolittle
11. ___Paul Bunyan
12. ___Bartholomew Cubbins
13. ___Adventures of Pinocchio
14. ___Wizard of Oz

a. A boy and a dolphin, made of stone, come to life and play for an hour in the park with some children.
b. Rat, Toad and Mole are the principal characters.
c. He sleeps twenty years.
d. A bird helps a little boy to trap a fierce animal.
e. A mouse is responsible for the success of an American statesman.
f. The village toymaker knows more about getting rid of the giant than the village council.
g. A puppet comes to life and has many wonderful experiences, in one of which his nose grows very long.
h. He finds a rare animal with a head at each end, one for eating and one for talking.
i. He owns five hundred hats.
j. He is a little man who spins straw into gold.
k. A court jester takes care of a problem the royal magician cannot solve.
l. A man finds himself a prisoner of the Lilliputians, a race of tiny people.
m. A group of people save themselves when a volcanic island blows up.
n. When he rubs a magic lamp, a genie appears.

15. ___Alice in Wonderland	o. A scarecrow and a woodman made of tin help Dorothy find a magical city.
16. ___Rumpelstiltskin	p. He is a giant who logs the forests of the West.
17. ___Stuart Little	q. He has a magic sword called Excalibur.
18. ___King Arthur	r. An elephant befriends a bird.
19. ___Wind in the Willows	s. Some unusual friendships develop among the creatures in a farmer's barn.
20. ___The Tinder Box	t. A broom fetches too much water.
21. ___Horton Hatches the Egg	u. A dog with eyes as big as saucers appears to do his owner's bidding.
22. ___Rip Van Winkle	v. These people live in the walls of houses and take what they need from the households.
23. ___Many Moons	w. A little girl grows small enough to go down a rabbit-hole.
24. ___Peter and the Wolf	x. A boy, the size of a mouse, has difficulty living with his family who are people of ordinary size.
25. ___Charlotte's Web	y. This creature makes a fortune for his master.

QUESTIONS FOR STUDY

1. Why have so many stories that deal with wishes, magic, and creating a world to our desire been written? Is it because the author enjoys telling such a story or because he can always find an audience for it?

2. No doubt you have sometimes felt like the sorcerer's apprentice. What jobs would you like to be relieved of and what methods might you employ to get your own work done?

3. Do you ever create an imaginary place that is just the way you want it? What sort of place is it?

ASSIGNMENT FOR WRITING

A. Preparation

Through the medium of words, a writer can build a world of his own. Now, let your imagination have free rein. Create your own world. Be the person you want to be, having exciting experiences. Write a narrative

of your imaginary experiences. If you do not wish to be in your narrative as "I," you may live your narrative through your chief character, telling it completely in the third person. Arrange the incidents in your story so as to create suspense. Use details, and choose them carefully. Use conversation when you think it will make the narrative more vivid and effective. (Notice how Kathryn Forbes paragraphed the conversation in her narrative. If you follow the pattern she has used, your conversation will be easier to read. Do not worry about punctuation.)

To help you see some of the possible ideas you can use in creating such a narrative, the following suggestions are offered. Remember that they are suggestions only. You may wish to use several or none of them. Supplement the list with your own ideas.

Location in Time and Space

In the past, present, or future
On a small planet
At the center of the earth
Below the ocean floor
On a magic island
In an area undiscovered by man
In the everyday world you know

Characters

People
Giants
Little people
Animals or monsters
Things (a pencil, a raincoat, a figurine, a doll)
Machines
Plants (flowers, trees, weeds)
Magicians or wizards

Methods of Transportation

Magic carpet
Flying table
Winged horse, fish, etc.
Huge bird with special properties
Winged bicycle
Fabulous space ship
Elephants, tigers, whales, etc.

Magical Aids

Magic wand
Cloak or hat of invisibility
Three magic wishes
A wishing ring (or hat or shoes)
Magic weapon or tool
Magic formula (a mathematical equation, a rhyme, a recipe)
A magic area
A magic dance
A magic sack or deck of cards

Unusual Gifts (possessed by one or more of the characters)

Gift of prophecy (ability to foretell the future)
Ability to communicate with animals (or the ability of animals to talk)
Ability to change size or outward form quickly
Unusual sense of sight, hearing, or smell
Ability to travel backward or forward in time

B. Getting Started

Have fun creating your narrative, writing freely as ideas come to you. You may wish to plan your narrative before beginning to write, or you may choose to begin with an idea or two and have the narrative take shape as your pencil moves across the page. If it helps you, refer to the list of ideas, mixing them in any way which suits your fancy. It may be

wise to keep in mind that too much magic all at once may not be as effective as smaller amounts used judiciously. Would, for instance, suggesting that one of your characters has magical power but having him or her hold it back until a crucial moment help to build suspense?

C. Revising

Examine what you have written to see how you can improve the narrative. The first version of a narrative is necessarily incomplete and confusing to the reader. Use what you have previously learned about writing to help you. Test your narrative by asking yourself these questions about it:

1. Have I made clear where and when the narrative takes place?

2. Do I have a chief character to whom the events are happening?

3. Do I create suspense at the very beginning of the narrative so that the reader will be interested in the outcome?

4. Are the events arranged in a clear time order so that the reader can easily follow the narrative?

5. Does the ending I have written break the suspense? Is the ending vivid and interesting? Have I taken care of all loose ends?

6. Have I used detail to increase interest and suspense but omitted details that have nothing to do with what happens in the narrative?

7. Have I, in every instance, used the word which will best express my meaning?

8. Are my sentences effective? Will they convey to the reader or listener the meaning I intend?

D. Putting the Narrative in Final Form

Your teacher will have some suggestions to help you share your narrative with others in the class. She may also have some suggestions to make concerning the completed final copy of your narrative.

OREGON CURRICULUM STUDY CENTER

RHETORIC OF THE SENTENCE

Rhetoric Curriculum I

Student Version

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RHETORIC OF THE SENTENCE
Grade Seven
Student Version

When we read James Thurber's account of Rex's Homeric fight, we were able to follow the fight in our minds step by step until Rex finally had to submit to the stream of water from the firehose. To refresh our memories, let us read Thurber's description again.

> **(See "Snapshot of a Dog" from Middle Aged Man on a Flying Trapese by James Thurber, published by Harper and Brothers, 1935, 1963, beginning "He was a tremendous fighter...." and ending "...when he finally let go.")**

When we are reading we do not notice that Thurber is using sentences; we hardly notice that he is using words, except when we come

upon one that is new to us or that is difficult to understand because it is used in a way that we have not encountered before (like nondescript, for instance). Mr. Thurber, of course, did not want us to notice that he was using words and sentences; our noticing would interfere with his purpose, which was to give us an impression of the kind of dog Rex was. But in order to create the impression he wanted us to have and in order to be sure that we do not notice that he uses words and sentences to do it, Mr. Thurber had to choose his words very carefully and to arrange his words carefully in sentences.

It is also true that when we ourselves talk or write we hardly notice that we are using words and sentences. Although we seldom think about it, we have been talking in sentences most of our lives, and we have been writing sentences almost since we first learned to write. If we did have to stop and think about how to arrange the words in every sentence, it would take a long time for us to say anything, and no one would be very willing to listen to us. It is fortunate, then, that making sentences is almost an automatic process that we don't have to think about.

But there are times when the sentences that pop into our heads do not succeed very well in communicating the information we want to communicate, or they do not create the impression we wanted to create. This is particularly true when we are writing. Then we have to stop to think, "Is there a better way of arranging these words, or a way of adding words or subtracting words and then rearranging them?" or "Is there a way of rearranging this sentence so that the reader will have a clearer idea of what I want to tell him?"

Actually, we must admit that the odds are not very good that the first sentence that pops into our heads is the best sentence we could come up with if we seriously searched for a better one. But this is a little difficult to admit to ourselves. The sentences that pop off our tongues or off the tips of our pencils are ours; we made them, and we are proud of them because they contain our personal thoughts and ideas. When someone else suggests that our sentences don't make much sense, or are not very clear, or are awkward and jumbled up, we tend to take it as a personal insult, and we get our backs up.

But we also have to admit that when we are writing to someone else and that person does not understand what we wanted him to understand or does not get the impression we wanted to give him, then we have failed, and we must try again. And we could save ourselves time and work, and embarrassment, if we could find a way of testing our sentences before we turn them over to someone else, a way of testing them to see if they will say to someone else what we want them to say.

It may make us feel a little better if we realize that even a professional writer like James Thurber must carefully check all of his sentences

before he has them printed for us to read, that he works very hard at trying one arrangement of words and then another, sometimes giving up, only to come back a day or two later to try a new arrangement. It was only after many hours of arranging and rearranging that Mr. Thurber was satisfied that his sentences would give us the impression of Rex that he wanted to give us. (And I, for instance, rewrote the next sentence that you will read four times, and I am still not very happy with it; this one, I only had to write twice.) It is true,of course, that when Mr. Thurber writes automatically without thinking about it, his sentences come out much better than the sentences we write automatically, but this is not so mysterious when we realize that Mr. Thurber spent many years testing his sentences and teaching himself to write effective sentences automatically.

Most of us will never become professional writers or speakers, but there will be times in all of our lives when we want someone else to understand very clearly what we have said or written. And those times are not all in the future; even now it is often important that our friends or parents understand just how we feel about something, that our history teacher understand what we know about the Monroe Doctrine, or that our English teacher get the right impression of the animal we wrote about.

We can train ourselves to use sentences more effectively. We can learn to take our sentences apart and rearrange the words in them; we can train ourselves to combine two or three sentences into one, or to break a rambling and confused sentence into two clear and direct sentences. And we can learn to test one sentence against another to determine which one is more likely to be understood as we want it to be understood.

In order to do this we have to think about our sentences; in fact, we have to develop the habit of thinking about our sentences. We have to learn a way of describing how sentences work, how they say what we want them to say, and how they connect what we have already said to what we will say later. We have to learn how the many different varieties of English sentences that we are learning to describe grammatically can be used to say what we want to say, and we have to learn how to determine which particular sentence will suit our purposes best.

All that we have learned and will learn about the grammar of sentences will be of help to us in training ourselves to use sentences more effectively, but we must also learn to analyze sentences in another way: we must learn to analyze how sentences mean because it is our meaning that we want someone else to understand when we speak or write. We must learn how different arrangements of words in sentences and different arrangements of sentences are used by professional writers like James Thurber to fulfill different purposes, and we must learn how to arrange words in our sentences and arrange our sentences so as to have the effect on the reader or hearer we intend to have. And in doing this

we will also be doing something more important: we will be clarifying our intentions and meanings in our own minds.

The first phrase structure rule we learned was S--> NP + VP. This rule says that we can think of most English sentences as divisible into two parts: an NP and a VP. When we analyze how a sentence means something, we begin with these two parts, but we look at them somewhat differently than we do when we look at them from the point of view of grammar, and therefore we define them differently. From the point of view of the meaning, the NP is that part of a sentence in which we name what we are talking about, our subject; the VP is that part of a sentence in which we say something about whatever it was that we named in the NP.

If a sentence does have the structure NP + VP, the sentence first names or implies the name of something and then says something about what it named. When you studied the kernel sentence you did some exercises in which you identified and wrote NPs and VPs. Some of the sentences from those exercises are listed below. To refresh your memory, write the sentences on a separate sheet of paper, draw a line between the NP and the VP, and then answer the questions that follow. (Not all of these sentences are kernel sentences, but all of them are composed of an NP and a VP.)

1. The child sleeps.

2. The soccer player broke his right leg.

3. The terrier next door dug a big hole.

4. The brown monkey with the long tail swung from the trapeze.

5. The hunters who went into the woods bagged their limit.

In each of these sentences does the NP name something? What does it name? In each sentence does the VP say something about what was named in the NP? What does it say?

EXERCISE I

Draw a vertical line down through the middle of a sheet of paper. On the left side of this line make a list of words that name something; include words that name your best friend, an object in the room, the most interesting thing you have seen or heard in the last week, a personality trait everyone should try to develop, and an organization. On the right side of the line, and after each name, write something about each of the things you have named.

When you read across the page on each line, does the string of words form a sentence? If you add a word or two to the name on the left side of the line, can you make each string into a sentence?

When you named something and then said something about what you named, did you write an NP and a VP in that order? Did you write a sentence?

II

When we write a sentence we must decide what we are going to name in the NP and choose a word or words to name it. It is from the name we present him in the NP that the reader or hearer knows what we are talking about, and usually, in an English sentence, we let the reader or hearer know what it is we are talking about before we go on to let him know what we have to say about what we named. Ordinarily, we decide on what we are going to name in the NP automatically, without thinking about it, and a word or a group of words pops into our heads, but we do not always choose as wisely as we might. Then we have to go back and choose a different NP if the reader or hearer is to understand clearly what we intend him to understand.

EXERCISE II

Read the following description by a seventh grader. Copy the NP of each sentence on a separate sheet of paper. Then answer the questions that follow.

> A girl going into mad hysteria over the Beatles when she hears one of their songs is what I am going to describe.
>
> After the disc-jockey announces a Beatle hit, the girls wait for a second to see which one it is. Then they listen to the Beatles just to listen and then start screaming. Some of them scream and yell. Others sit quietly and shudder and fidget. After the record is over, they let their emotions pour out. If they are in a good mood, some of them stomp (which is a dance). Others (or the same ones) clench their fists and shake. Some draw in big deep gasps of air and let them out in a shudder.
>
> If you are sad, you sit as close to the music as possible. You just sit there and tremble and cry. Afterwards you are weak from such a big ordeal.
>
> These are some of the things some girls do when they hear or even look at the Beatles.

1. Did you notice that in some sentences a group of words is placed in front of the NP (for instance, "After the disc-jockey announces a Beatle hit, the girls wait for a second to see which one it is.")?

2. In each NP you copied draw a circle around the single word that tells us what the sentence is about. From now on we will call this word the subject kernel NP, and we will usually refer to it as the subject, for short. The subject is the single word in the NP that names what the sentence is about.

3. Which word did you circle in the NP of the first sentence? Which word did you circle in the NP of the first sentence of the second paragraph? Which word did you circle in the NP of the first sentence of the third paragraph? If you were revising this description, would you change any of these words? Be ready to discuss with the class why you would leave them as they are or change one or more of them.

4. In several of the sentences of the second paragraph the words they, some, and others are used to name what the sentence is about. Why did the writer choose these words, and why did he use them in the order he did? If you were revising the description, would you use these same words, and would you use them in the same order? Could you make changes that would make the description clearer to the reader?

EXERCISE III

Look closely at a group of sentences you have written. Pick out the subject in each sentence. Write these words on a sheet of paper in the order that you used them. Make some notes justifying why you chose the words you did, or, if you now think you should change some of these words, explain why you would change them. Also make some notes explaining why you named these subjects in the order that you named them.

EXERCISE IV

Turn back to James Thurber's description of Rex's greatest fight. Go through the second paragraph only and find the subject kernel NP in each sentence. (Notice that like the writer of the description of the Beattle fans, Thurber sometimes places a group of words in front of the subject kernel NP -- "In the end, all the residents and storekeepers in the neighborhood were on hand, shouting this, suggesting that." Thurber also sometimes joins two NP +VP combinations in one sentence. An example is the first sentence of the paragraph. (Treat these sentences as if they were two sentences.)

1. If you were to name in one word what the whole paragraph is about, what word would you choose?

2. How often does Thurber use this word, or a word referring to the same thing as the subject of a sentence?

3. How many different things are named by the subject kernel NPs in this paragraph?

4. Look again at the second paragraph of the description of the Beatle fans. If you were to describe the subject of this paragraph in one word, which word would you choose? How often did the writer use this word, or a word referring to the same thing, as the subject of a sentence?

5. What is one difference between the writing of a professional writer and the writing of a student that has been brought out in this exercise? Does Thurber's using a different subject in almost every sentence confuse us? Which description has more variety of detail, gives us a fuller picture of what happened?

EXERCISE V

In the last exercise we noticed that James Thurber uses a different subject in almost every sentence of his paragraph, but this "changing the subject" so often was not confusing to the reader. In this exercise we will see if we can discover how Thurber was able to change the subject so often and still give us a clear understanding of what happened during the fight.

1. The subject of the second sentence is motorman. Look at this subject and the sentence which precedes it and answer the following questions.

   a. Why are we not surprised that there was a motorman at the fight?

   b. How did the motorman arrive on the scene?

   c. If Thurber had reversed the order of the first two sentences in this paragraph, would we have been confused about what was happening? Why?

2. At the end of the second sentence we find the subject he, which is followed by the VP, paid no attention. Does he refer to Rex or to the motorman? How do we know.

3. Near the end of the paragraph we find the subject, hose. Look at this word and the sentences which precede it and answer the following questions.

   a. What kind of hose is it?

   b. How did it happen to be in the middle of the street on a Sunday evening?

Have the answers to these questions helped you to understand how

Thurber was able to use so many different subjects in one paragraph without confusing the reader?

EXERCISE VI

Examine the following student paper and answer the questions that follow it. The sentences have been numbered to make it easier to answer the questions.

> (1) The old house standing on the hill is just about ready to collapse into the dust. (2)The house stands on an awfully high hill almost straight up and down. (3) To get to the top you have to go all the way around the hill to avoid the cliff in front. (4) The people who own the house used to live in it every day. (5) But now they live in the city. (6) The house used to be painted a bright blue. (7) But over the years the wind and rain have chipped and cracked the paint and edgings off. (8) The edgings used to be painted white, (9) although now it is down to the wood. (10) The house is very large. (11) It is four stories high with large windows in the front.

1. Circle the subject in each sentence.

2. Make notes and be prepared to discuss with the rest of the class how well the writer prepared the reader for the subject of each sentence. Let the following questions guide you in making notes and in your discussion, but you need not limit your discussion to these questions.

   a. Would you change the subject of the second sentence? Why? Why not?

   b. Do you think the writer had a good reason for introducing <u>you</u> as the subject of the third sentence? What do you think his reason was?

   c. Are you surprised by the subject <u>people</u> in the fourth sentence? Does it confuse you? Would you change it? Why? Why not?

   d. Do you know who the <u>they</u> are in the fifth sentence? Why? Why not?

   e. Were you surprised by the subject of the seventh sentence? Why? Why not?

   f. What word in an earlier sentence prepared you for the subject of the eighth sentence?

g. What does the it, the subject of the ninth sentence, refer to? Can you be sure? Could you have rewritten this sentence to make it clearer? Is the meaning of the it in the eleventh sentence clear?

h. If you were rewriting the paper would you leave the tenth and eleventh sentences where they are? Why? Why not?

EXERCISE VII

Look closely at something you have written. Mark the subject S. Then make some notes in which you explain how you have prepared the reader to understand everything he needs to understand about the subjects you have named. Should you have given the reader more information before you named the subject of any of your sentences? Could you have found a word that more accurately names the subject you were talking about in each of your sentences?

When you studied verbs you learned that all English verbs have tense: Aux_1 Tns, and that their tense is either past or present:

Tns ⟶ pres
past

EXERCISE VIII

What tense does Thurber use in his description of Rex's fight? Compare the tense Thurber used to the tense in the second paragraph of the description of the Beatle fans. Can you explain why each writer chose the tense he did? What effect, for instance, do you think the student wished to create by using the tense he did? Do you sometimes use the present tense to tell about things that happened in the past? Discuss your answers with the rest of the class, and ask your teacher how differences in social dialects influence the choice of tense in narrative. Are there times when you would want to use the present tense to narrate an incident that occurred in the past? Are there times when you would want to use the past tense? On what basis would you choose one or the other?

EXERCISE IX

Read this description of riding a rope tow, which was also written by a student:

> As you reach the ski area it only takes you a short time to race to the tow and clamp on your skis. When it comes your turn, you grab hold of the whizzing rope and ride to the top of the hill. As you get to the top you stop to catch your breath for a moment.

Can you explain why this writer chose the tense he did? Can we say that the events he is describing took place in the past or in the present? Do you think this writer was wise to choose the tense he did?

Now, look again at the description of the Beatle fans. Was that writer somewhat confused about whether he wished to present the description as something that had happened in the past or as something that is likely to happen at any time? How would you revise the paper about the Beatle fans in order to make the tenses consistent? Be prepared to discuss the revisions you would make with the rest of the class.

EXERCISE X

The following paper was also written by a seventh grader. Read it and answer the questions that follow it.

> Our kitten is very adorable. She is about four weeks old. She is silvery white, with gray points slowly appearing. Her ears and nose are tiny and cute. Her tiny dazzling blue eyes glisten when rays of light show on them. Her dainty claws are about an eighth of an inch long. Her tail is silvery white and gets darker as it reaches the tip. Her whiskers are very skimpy. She is just learning how to meow.
>
> Right now she is in the stage where she likes to explore objects. She has a lot of fun hissing and fighting with her five brothers and sisters. She is still nursing with her mother. In a short time she will be scampering around in the house. She is getting to the age where she will be able to play around in the house and with us.

1. In the first paragraph, what tense did the writer use to describe his cat?

2. Why did this writer choose a different tense from the one Thurber chose to describe Rex's fight?

3. Did this writer choose the present tense for the same reason as the student who wrote about the Beatle fans? Could you change the tense of this paragraph?

EXERCISE XI

The fifth phrase structure rule you learned was Aux_2 (have +en) (be+ing). Did the student who described his kitten use an Aux_2 in the last sentence of the first paragraph? Which one? Why did he use it? Does the "Right now" in the first sentence of the second paragraph have any connection with why the writer used an Aux_2?

Read the following student paper noticing the Aux_1's and the Aux_2's. Make a note of every Aux_2 you find, and answer the questions that follow. (Do not write on this page.)

> The object I am going to describe is a shoestring. When I first received this it was a magnificent, striking white, like the clouds on a warm spring day. It is now still striving to be white, but it is wrinkled and is a dark, dark black in the corners. It has withstood violent rainstorms, battering hailstorms, and massive snowstorms. It has been mauled.
>
> There are two strong knots which are holding the mighty shoestring together. It is like an enduring banner which is falling to its enemy. At the ends of this shoelace are shiny, and everlasting plastic tips which make it much easier to pull the shoe lace through the metal eyelets of the shoe. All these points combine to make a strong shoelace fit to endure anything.

1. Why did the writer choose the tenses and the Aux_2's he did?

2. Would you change the tense of any of his verbs, or would you change any of the Aux_2's?

3. Would you change the order in which he used different tenses and Aux_2's? Be prepared to defend your answers.

4. (Optional) Look up the word <u>hyperbole</u> in the dictionary. Do parts of this description fit the definition? Why do you think this writer used hyperbole? Do shoelaces have corners? Would you change the phrase "in the corners"? Be prepared to defend your answer.

EXERCISE XII (optional)

Does Thurber use the modals <u>can</u> and <u>will</u> in the first paragraph of his description of Rex's fight? In what tense does he use them? What was his purpose in using them? If he had written these sentences without the modals, would he have changed the meaning of the sentences?

Turn back to the description of the kitten. Did the writer use <u>will</u> in the first paragraph? Did he use it in the second paragraph? Do you think the description was made more effective by using <u>will</u> in the second paragraph? Be prepared to defend your answer?

How does the meaning of <u>will</u> change when it is changed from the present to the past tense?

EXERCISE XIII

Examine a paper you have written and be prepared to discuss the following questions with the rest of the class.

1. What tense or tenses did you use?

2. Could you have used a different tense or tenses? Would a different tense have made the paper more effective? How?

3. Could you have used <u>will</u> in either the present tense or the past? Would the use of this modal have made the paper more effective?

OREGON CURRICULUM STUDY CENTER

DICTION

Rhetoric Curriculum I

Student Version

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DICTION UNIT

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INTRODUCTION:

Words need to be carefully chosen to put across ideas most effectively, not just to show off how many words a person has in his vocabulary. Even though a person would not want to wear the same sweater all the time, neither would he want to wear all the sweaters in his wardrobe at once, just to show how many he had. He would choose the one that looked best with the rest of his outfit. In choosing words, too, consider all the possibilities available in your vocabulary, and pick the ones that will do the best job of saying exactly what you mean to a certain audience in a certain situation.

Unfortunately, there is no way to tell you exactly which words to use to express your ideas. If someone told you what words to use, your ideas would probably be changed by his choice of words to express them. You cannot borrow someone else's words; they won't fit your ideas. The way you say something is part of what you are saying. The exercises in this unit will help you get started exploring the possibilities open to you in the selection of effective words.

You will find it easier to choose the most effective words if you think about the kind of person you are trying to talk to in your speaking and writing. You should also think about why you are writing or speaking to that audience. It is worthwhile to think about how to put your ideas into words, because whether your ideas are worth listening to depends partly on how well they are expressed.

EXERCISE 1: "Use words which are appropriated for the occasion."
(We choose words)

Thousands of different audiences have laughed at Mrs. Malaprop, a character in a play. The cause of the amusement is Mrs. Malaprop's rather strange use of the language. She has a delightful talent for using perfectly proper words but in the wrong places. Usually the word which she chooses sounds much like the one she should have used. For instance, she would say that "She is a populous girl" when she should have said that "She is a popular girl." This situation is funny only to people who are familiar with the language. They know the words she should have chosen and can see that she does not understand the words she is using. The author of the play, knowing that people laugh at mis-used words, deliberately chose words which his character, Mrs. Malaprop, could mis-use.

In honor of this character in literature who has become so famous for her use (or mis-use) of language, we now identify the practice of using words in the wrong places as "malapropisms." The word appropriated in the quotation at the top of the page is a malapropism. You and I would use the word appropriate in that place. Can you think of a sentence in which the word appropriated would be used in the right place?

At some time or other, as we begin to become familiar with new words, we all are guilty of using malapropisms. Listed below are some examples. Which words are not the right ones in relation to the idea suggested by the other words?

1. Those in favor of segregation think one race is interior to another.
2. She was inanimately elected secretary of the class.
3. I suspect her of prefabrication.
4. The swamp was full of dead vegetarian.
5. When he got into trouble, he used me for an escape goat.
6. Exploration of space in the last duck egg has brought new words into our language.
7. Mother made new pillars for the bed.
8. I am going to Pepsi Cola to visit the Naval Air Academy.
9. My grandmother just knit a beautiful Afghanistan.
10. We missed our favorite program because our TV is out of commotic
11. To prevent head colds, use an agonizer to spray the nose.
12. She has a bad case of ammonia.

QUESTIONS:

1. Why is it people laugh at the mis-use of words?

2. Why are "malapropisms" humorous only to people who understand language.
3. Can you think of other examples of "malapropisms"?

4. Would it be safer to use only the words with which we are very familiar? What would be the result if we did this?

EXERCISE 2: "The nice boy learns to use nice words."
(We choose words for exactness and variety)

Have you ever been faced with the problem of having nothing just right to wear on a certain occasion? Have you also been faced with the problem of not being able to find just the right words to express an idea? It is desirable, of course, to add new clothes to your wardrobe, just as it is to add new words to your vocabulary. You may be surprised, though, to discover what you can do with what you already have, by making the most of each item in your "word wardrobe."

For instance, some words are used so much that they do not convey an exact idea. Words like "cool" and "swell" are often used in slang, like the purr of a cat or the growl of a dog, to express a very general attitude of approval or disapproval. Consider the effectiveness of "nice" in the following:

EXAMPLE:

> It was a nice day. The sun was shining but there was a nice breeze. We decided to go for a walk. We stopped to visit the nicest old lady who gave us some cookies. She told us about a park nearby that was nicer than any we had ever seen before. We had a nice time exploring the woods.

Most of us do not over-use one descriptive word to such a ridiculous extent, but we are often surprised to discover how much we do over-use certain words. To avoid this problem, we need to think about the many other words in our vocabulary; it is usually pretty easy to find other words which will say more exactly just what we mean.

ASSIGNMENT FOR WRITING:

1. Rewrite the paragraph, using words in your own vocabulary which describe the day, the breeze, the old lady, and the park more exactly than "nice" does.

2. Write a paragraph in class describing one of the following:

a.Someone you like
b.A recent activity you enjoyed
c.Someone you dislike
d.A recent activity you did not enjoy.

Exchange your paragraphs in class and discuss them. If you find any "worn-out words" which do not give you the exact idea, see if you can suggest more accurate or effective words.

3. Revise the title of this lesson, choosing more effective words to replace the use of "nice."

EXERCISE 3: "The gang engages in a blast for impecunious students."
(We choose words for the audience and the occasion)

Suppose you wanted to describe plans for a party. Your purpose in describing the plans might be a little different in each of the following situations, and certain words would be more appropriate in expressing ideas to one person than to another. Suppose you wanted to describe your plans to three different "audiences": (1) your parents, (2) a student from another school, and (3) readers of a paper issued by the school board (including principals, teachers, and many different parents). Which words from the following would be most effective for each audience? (Think about what your purpose would be for describing your plans to each audience.)

PLANS FOR A PARTY

Our (gathering, gang, group, mob, seventh-grade class, colleagues, contemporaries) will (have, sponsor, engage in, put on) a (bash, blast, rumble, dance, blow-out, party, planned social activity, stomp, doing, entertainment, function) next Friday. (We'll, We will) have dancing to (discs, platters, records, recordings) and games in the gym. Parents and teachers will (chaperone, be there to see what's going on, watch to see that everyone behaves, supervise, organize activities, help, assist). The type of (dress, duds, clothing, wearing apparel) which will be (O. K., seemly, appropriate fit) is (dressy dresses, formal attire, party dresses) for the girls and (sport coats, formal attire, good clothes) for the boys. There will be a (banquet, feed, eats, grub, meal, refreshments), (an abundance, plenty, a great deal, heaps, loads, lots) of cookies and punch. The whole thing is free, so that all students can come, even if they are (broke, impecunious, busted, poor, financially embarrassed, not flush, without funds).

Be ready to discuss your choices with the class and to explain why you have chosen certain words instead of others.

ASSIGNMENT FOR WRITING:

Show that you can choose your own words to fit the occasion and to convey ideas to certain audiences by writing three different "notes" explaining that you don't think you did very well on an English test you have (supposedly) just taken. Which words would you choose to express this idea to (1) your counselor, (2) another student, and (3) your parents?

Rewrite the title of this lesson so that the words are appropriate for seventh-grade students.

EXERCISE 4: " Wheels on the dolly stick to a plate."
(A word can have different meanings)

In choosing different words to vary the style of your own writing, it is well to keep in mind that certain words mean different things to different audiences. If you used the following words, what would they mean to the kinds of audiences suggested?

"dolly" to a little girl, to a movie director, to a furniture mover
"sacrifice" to a baseball player, to a mother, to a banker
"snow" to a skier, to a TV repairman
"plate" to a dentist, to a baseball player, to a housewife
"catch" to a fisherman, to a baseball player
"base" to a sculptor, to a baseball player, to an air force pilot
"wheels" to a hot-rodder, to an engineer
"mole" to a biologist, to a beautician
"poker" to a card player, to a fire-builder
"sty" to a farmer, to an eye doctor
"stag" to a hunter, to a dancer
"bucket" to a basketball player, to a farmer, to a construction worker
"pin" to a bowler, to a new mother, to a bone-surgeon
"love" to a tennis player, to a young girl
"ship" to a mailing clerk, to a sailor

Can you add more meanings that might be given to these words by other audiences than those listed? Can you think of other words that would mean different things to different people?

The title of this lesson is meaningless unless you recognize the particular setting in which the words are used. The title could describe the trouble encountered by a cameraman filming a baseball scene when he discovers the wheels of his camera dolly are sticking to home plate as he tries to move toward first base.

EXERCISE 5: "Run, run, run, run, or run?"

(A word can have many meanings)

We run up against one troublesome problem in using words when we realize that many words mean different things in different contexts. The word "run" is a good example. Someone has said that there are 832 possible ways to use the word "run". Here are a few of the different ways; list as many additional ways as you can:

"run a race," "run for office," "run out of gas," "run downtown," "run out on a friend."

ASSIGNMENT:

Be prepared to share with your class a list of other ways you could use the word "run."

Find several other words which can be used in many different ways depending on the particular context.

EXERCISE 6: "The big boy, the big snake, and the big lion"
(Some words are more descriptive)

In the following paragraph, a selection from the old story of Hercule retold for children by the American writer, Nathaniel Hawthorne, words have been underlined. As you read the paragraph, pay particular attention to the underlined words.

> Then Hercules sat down on the grass, and told them the story of his life, or as much of it as he could remember, from the day when he first was cradled in a warrior's (1) metal shield. While he lay there, two (2) big serpents came (3) moving over the floor, and opened their (4) ugly jaws to (5) eat him; and he, a baby only a few months old, had (6) held one of the (7) cruel snakes in each of his little (8) hands, and strangled them to death. When he was but a (9) young boy, he had killed a (10) big lion, almost as big as the one whose (11) big and (12) rough hide he now wore upon his shoulders.

ASSIGNMENT:

Actually, as you may have guessed, the underlined words are not the ones in the original passage by Hawthorne. See if you can substitute words which are more descriptive. Perhaps you will even hit upon some of the words Hawthorne used. Number from 1 to 12 on a sheet of paper and write the words you would use instead of those underlined in the paragraph.

Again, more effective words can be used in the title of this lesson. Rewrite it using your own words.

EXERCISE 7: "An air mass can be just a mass of air."
(Some words are more effective in speech: others in writing)

You may have noticed when you are reading, that you can sometimes "figure out" the meaning of words by studying how they are related to other words around them. When you are listening to a speech, you do not have time to puzzle out the meanings because the speaker does not stop and wait for you. When you are speaking, then, you can help your listeners understand what you are saying by choosing words that will be understood immediately. Writers of encyclopedias and textbooks often use a formal, "dressy" language. When you use these sources in preparing a report, it is especially difficult to avoid using words that are too formal.

As your teacher reads a paragraph about weather forecasting, see if you can understand what is said. Discuss how "appropriate" the words are for an oral report.

If you were making a report on the weather, you could find the following information in an encyclopedia:

> (For information, see Colliers Encyclopedia, Volume XXIII, 1965, p. 368, starting with "When a portion of the atmosphere...." and ending with "...leading edge of a warm mass of air."

If you were giving an oral report on "Weather" to your English class you could expect that they would have trouble understanding your report if you read the paragraphs exactly as they are stated above. It is difficult to put ideas into the words the class will understand, partly because you must understand the material yourself before you can say it in simpler language. Students who have studied the weather may be able to suggest ways to say ideas more appropriately. Looking up difficult words in a dictionary can help you find a different way to express the ideas. As your class discusses the passage, write down the way you would say the ideas in an oral report.

ASSIGNMENT FOR WRITING:

Write a paragraph that you might include in an oral report to the class about a science experiment, a political issue, a country you have studied, a writer or composer, or some other subject. Read the paragraph to the class while class members jot down words they do not understand or words they do nct think are appropriate to the audience or situation. The class can suggest more effective words to use. If the members of your audience have just studied the subject on which you are reporting, you can expect them to know some technical words used in talking about that subject.

EXERCISE 8: "Will you take this guy to be your husband?"
(Some words are soon dead and gone)

"Slang" words go out of style faster than other words do. Over twenty years ago, Stephen Leacock wrote about the slang that was in style then (in How To Write; 1943) Already many of the examples of slang he used will probably not be understandable to you.

HOW TO WRITE

Now by slang is meant the unceasing introduction into language of new phrases, and especially new nouns as names for things. There is no doubt that this peculiar fermentation of language has reached in America higher proportions than ever known anywhere else. For example--and my authority here is Mr. Eric Patridge, who cannot be wrong--a test was taken not long ago in a Wisconsin high school to see how many different words the boys and girls employed to express a low opinion of a person. Their list reads, mutt, bonehead, guy, carp, highbrow, tightwad, grafter, bayseed, hot-air, artist, rube, tough-nut, chump and peanut. Perhaps they thought of more after they got home; these no doubt were only some of the things they called their teachers.

Many people without being students of language have observed the extraordinary number of ways in which American slang can indicate that a man has had too much drink. The chief authority on the subject (I refer to Ameican slang and don't want to be ambiguous), H. L. Mencken, gives a partial list, brought up to 1923, and including fiffled, fiddled, spiflicated, tanked, snooted, stewed, ossified, slopped, jiggered, edged, loaded, bet up, frazzled, jugged, soused, cornered, and jagged.

Slang passes as it comes. It lives only when it deserves to live, when the word has something about it that does a real service. In the Wisconsin children's list above I can detect only two words that look permanent, guy and highbrow. Guy is a word with a history; it comes down to us from poor Guy Fawkes (Guido Faukes), tortured and executed for trying to blow up the English Parliament. His 'Fifth of November' crime was

kept alive in memory, still is, by toting around a tattered figure on a stick in a procession with the cry, 'Oh, please to remember the 5th of November, with gunpowder, treason and plot.' So the word came to mean a tattered-looking person and then just a queer -looking person, like a professor. From that it began to mean just a person; I was out with another guy last night.

The fact is we are always hard up for neutral words to mean 'just a person'; each new one gets spoiled and has to be replaced. Be careful how you call a 'woman' a 'woman' and a 'lady' is apt to be worse; don't call a Frenchman an 'individu,' or an Englishman a 'fellow.' Hence the need for 'guy,' which will gradually rise from ridicule to respectability, as already indicated in the chapter above. At some future British coronation the Archbishop of Canterbury will say to the Queen, 'Will you take this guy to be your husband?' And for all we know the Queen will answer, 'Sez-you.'

The other word, highbrow, will live for another reason. We need it. It is a little different from 'intellectual,' 'learned,' 'cultivated.' It started like most slang as a brilliant image, or metaphor, taken from the sweeping forehead, smooth as an egg, of a Shakespeare or a Hall Caine. But, with perhaps a change of spelling, the thought of 'brow' will disappear and we shall use the term naturally and effectively --a 'highbrow audience' the 'opinion of highbrows,' etc.

Let's see if Mr. Leacock's predictions have come true after twenty years. How many words in the Wisconsin list have any meaning for you? Do guy and highbrow mean anything to you? Would it be appropriate to use words, "Will you take this guy to be your husband?" in a formal wedding ceremony? Does the slang term Leacock suggested as the Queen's respons ("Sez-you") have any meaning for you?

Have you ever heard anyone speak of a "highbrow audience" or the "opinions of highbrows"? Look in your dictionary to see if you can find the words on the Wisconsin list, including guy and highbrow. If you cannot find some of the words in a small dictionary, it may be because they are not an important part of the language today. They may have gone out of style. If the words are labeled "Slang," they have not yet become "permanent," as Leacock uses the term. They may be appropriate for informal conversation (colloquial), but they are not"in style" for formal speaking or writing. As Mr. Leacock says, "Slang passes as it comes. It lives only when it deserves to live, when the word has something about it that does a real service."

Other words which were part of accepted "standard" English in the past, have also gone out of style. Do you recognize the words howbeit, yare, and compt? You may not be able to find them in your short, unabridged dictionary, but in Webster's Unabridged Dictionary you can find them. They will be labeled "archaic," "rare," and "Obs." (which means

"obsolete"). These labels mean that the words have gone out of style; they are now seldom or never used.

Sometimes one meaning of a word goes out of style and a new meaning is given to it. Your abridged dictionary may include meaings for the following words which are labeled "obsolete," "archaic," or "rare." If you cannot find the words in the smaller dictionary, it will be worth your while to look for the out-dated meanings in the Webster's Unabridged Dictionary, for some of them will surprise you. See if you can find the obsolete meanings of: minister, governor, angel, pale, fond, very, want, nice, gripe, quick, poison , let, and homely. As you are looking through the dictionary, you may come across other words or meanings which are labeled "obsolete," "archaic," or "rare." If you do, write them down and share them with your class.

You may have observed that Mr. Leacock uses simple, rather informal language. At one point in his book he says that "anything is better than affectation." He does not admire writers who "show off" by using big words and by using fifty words to say what they could in four or five. Today a style that is too formal often gives the impression that the writer is insincere or unfriendly or conceited.

OREGON CURRICULUM STUDY CENTER

PARLIAMENTARY PROCEDURE

Rhetoric Curriculum I

Student Version

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PARLIAMENTARY PROCEDURE

STEP ONE: Let us look in on a meeting of a student council. The students are trying to solve a problem in conducting business. Can you detect their difficulty?

Roger (Chairman): Where can we get the money to buy the record player that we have been talking about?

Louise: Mr. Chairman...

Roger: Yes, Louise.

Louise: We can have a candy sale. I move that we plan to raise money by having a candy sale and that the record player be a portable.

John: I second the motion.

Roger: It has been moved and seconded that we raise money by having a candy sale and that the record player be a portable. Is there any discus sion?

Brad: Mr. Chairman...

Roger: Brad.

Brad: But what are we going to discuss--whether to have a sale or what kind of record player to buy? Shouldn't we decide one or the other first?

What is the group's problem? Is Brad's question one you would ask? What do you call the one-sentence proposal that places business before groups like the student council? Why must one proposal be considered by the membership at a time? How could Louise have phrased her motion more clearly?

You have been taking part in classroom discussion all year. How does it differ from parliamentary procedure, the form used by the student council? Does the procedure used by the council seem appropriate to the council's purpose?

STEP TWO: Let us visit the student council at another point in their meeting. This time, look for two mistakes in parliamentary procedure.

Marilyn: Mr. Chairman...

Roger: Marilyn.

John: Say, I've got a good idea. We can...

Roger: But Marilyn has the floor, John.

Marilyn: Thank you. I move that we donate five dollars to the student aid fund.

Roger: It has been moved that we donate five dollars to the student aid fund. Any discussion?

The first error is obvious, isn't it? Why should John have waited until he had been "recognized" by the chairman? How did the chairman act upon this problem? Was he both firm and courteous?

What is the other error? What must be done after a motion is presented and before it is discussed?

STEP THREE: Once more, let's observe the student council and see what is happening. This time, look for a problem in attitude. What is it?

Roger: We are ready now to discuss whether we should donate five dollars to the student aid fund.

John: Mr. Chairman...

Roger: What is it, John?

John: Mr. Adams has said that very little money is left in the student aid fund and that it may be all gone before long. I think that we should put some money into it.

Louise: Mr. Chairman...

Roger: Louise.

Louise: But can't the school get money for the aid fund from the parents' association? Why should our money be spent that way?

Brad: May I say something?

Roger: Go ahead, Brad.

Brad: It is our responsibility, too, not just the adults'.

John: Roger ...

Roger: Yes, John.

John: Brad is right. Louise is the only one here who doesn't believe that we should contribute so why talk about her idea at all?

Roger: Do you mean that since she is the only one believing that way we should not discuss it?

John: Yes, that's what I mean.

Should groups give all members a chance to speak? Do you know of cases in which opinions held by just a few people came after a while to be held by many people? How are people brought to accept an idea? What responsibility does the chairman have to see that everyone has a right to speak? How can the chairman protect the rights of all.

Now the student council has discussed thoroughly the motion on the student aid fund, and is ready to vote. Let's see how the chairman handles the voting.

Roger: Is there any more discussion? No? All right, all in favor of the motion that we donate five dollars to the student aid fund, raise your hands. Let's see....I count three hands. All opposed to the motion, raise your hands. Two. The motion is carried; therefore, we shall donate five dollars to the student aid fund.

We are now ready for further business.

Marilyn: Mr. Chairman...

Did Roger give the members ample opportunity to speak? Why did he restate the motion that they had just been discussing? Did he properly inform the members of the number of votes for and against the motion? Why are reminders of the progress of business important in a group's deliberations? Was Roger's leadership satisfactory throughout the series of episodes? Why, do you think, did Roger not introduce his own opinions into the proceedings?

Questions for Review

In organized groups, what device is used to put business before the membership?

Why must one motion be considered at a time?

What words should be used to address the presiding officer?

What must a member do before he is entitled to present his motion?

What words will a member use in presenting his motion?

Why, do you imagine, do motions require a second?

After the motion has been made and seconded, why does the chairman restate the motion for the group?

Who may discuss a motion after it has been restated by the chairman?

Can a member speak out in discussion whenever he wishes?

When should the chairman put the motion to a vote? What wording does he use?

What means other than showing hands or saying "Aye" or "No" can be used to vote for or against a motion?

The number of votes needed for passage of most motions is a majority, but what is a majority?

What is the proper wording for a chairman to use in announcing how many votes were cast for or against a motion?

What happens in a meeting after the chairman announces the vote?